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THE AMERICAN FURNITURE MANU-FACTURERS' SEVENTH SEMI-

THE seventh semi-annual exposition of the American Furniture Manufacturers' Exposition Association will be held in the New York Industrial Building, Lexington avenue and 436 street, from July 9th to August 3rd, inclusive, 1894. The demand for space has been more pressing than for any former exposition, and many manufacturers who formerly abstained from exhibiting their goods have been among the first to secure choice locations. All the available space was rented early in May, and the exposition of July next will undoubtedly be the most satisfactory and successful display that has ever been made.

NEVIUS & HAVILAND'S NEW WALL-PAPER FACTORY.

WHEN the dream of the greater New York is realized, by adding Kings County thereto, the greater metropolis thus created will then be able to boast that it produces three-fourths of the wall-paper manufactured in the entire country. The latest addition to the wall-paper producing industry in Brooklyn is the factory establishment of Messrs. Nevius & Haviland, located in Chestnut street. The main portion of the factory is an extensive and solidly built brick structure, three stories in height. The first floor is occupied by the embossing and grounding machines, and also hand presses for the manufacture of hand goods. Here are also located the offices and the designing room. It is the designing room that contains the secrets of the firm's productions for the immediate future. It is a well lighted interior, and has much of the aspect of a well appointed artist's studio. Ranged on stools before an extended shelf, like a counter, are several artists with sheets of drawing paper before them and pencil in hand. One had before him a glass containing choice cut flowers, and another was gazing into space, probably seeking some new inspiration, while others are carefully tracing patterns or coloring designs already outlined. Mr. Nevius himself was busy at work estimating the popular tendency of taste in interior decoration, and acting as guide to the manipulations the designers.

In their hand goods that are being manufactured on the ground floor, there are some magnificent frieze combinations under process of manufacture. These are printed on ingrains of the softest colorings, and the effect is immensely decorative. A Roocco pattern in this style of work is one that cannot fall to command the attention of the entire trade. Still another design is a fine example of Gothic brush work, that would make an imposing hall or library decoration, and several unique ceiling designs are also in process of manufacture.

The second floor is entirely devoted to machine printing, and the third floor is occupied with bronze printing and the manufacture of Florentine Flocks, a species of high class goods for which the firm is famous. Block cutting, in a well equipped workshop, is also carried on on this floor.

An adjoining building contains the boiler and engine house to generate the motive power for the factory. There is also a storehouse on the grounds in which hundreds of rollers and blocks used in the production of wall-paper patterns are stored, as well as large quantities of glue, color stuffs, etc., employed in manufacturing the pigments with

which papers are decorated. At the present moment the manufacture of hand-made goods is the principal work done in the factory, together with the sampling of the new patterns for the forthcoming season.

Since the formation of the National Wall-Paper Co., it is not necessary for the individual manufacturers connected therewith to produce the same number of patterns as heretofore, because it has been found that manufacturers working individually are liable to produce many patterns that very strongly resemble each other. One of the uses of the combination of factories is to prevent this, and limit the output of each factory to a smaller number of original patterns, in no way resembling those manufactured in any other factory. Hence it is safe to state that the fifty new patterns assigned to Messrs. Nevius & Haviland for their new season's production are likely to prove extraordinary sellers, not merely because they are selected designs, but chiefly on account of their being representative designs of decorative art in American wall-papers.

When one considers how expert in the production of new designs the better class of American wall-paper manufacturers have become, it will be admitted that there is really no necessity at present for importing paper hangings either from England or France. Forty years ago the manufacturer of paper hangings in this country was confined to the production of plain cheap goods, but in this, as in every other branch of industry to which our people have given themselves, progress has been rapid. American wall-paper establishments increased in numbers and in size, and the most finished work that is done in France, England or Germany can be equaled in the United States, and no where more effectually than in Brooklyn.

GLUTOL-KALSOMINE.

THE "Glutol" made by the Arabol Manufacturing Co., 13 Gold street, New York, is heartily welcomed by the trade all over.

Its distinguishing merits are :

It is more convenient than glue; it will mix with cold water in a minute; it works like a charm in kalsomine and makes the preparatory sizing of walls unnecessary in most cases. Glutol-Kalsomine can be left standing for a week in the pall, without spoiling or hardening, and those who have had the most experience, state that it is positively improved by standing, and works more freely than when just mixed. It has been calculated by some that on an ordinary kalsomine job Glutol saves 25 per cent. in labor, and some put the figures still higher. Any of our readers, however, may figure it out for himself.

Supposing he has a tenement of sixty rooms to be kalsomined. To start with, he saves the daily preparing of the kalsomine, as he can make a barrel of it with Glutol at one lick, enough to last for the whole job. Then, if sufficient size was used in the old coat of kalsomine, he needs neither wash nor size; if not, he saves the sizing at any rate, besides being able to work quicker with the Glutol-Kalsomine and risking no laps.

It should be remembered that Glutol replaces glue for painters' purposes, and that one quart of Glutol is equal to one pound of best white glue.

To use Glutol as a size take one quart or less for a pail of water.

On kalsomined walls which are to be painted in oil, you save washing and scraping by using a thin solution of Glutol for a size. Light sand-papering is all that is necessary. The Glutol will do the rest.

We recommend two coats of sizing in that case. This refers to walls which have no more than two coats of kalsomine.

On painted walls, where you use Glutol as a size, you can give the second coat of paint as soon as the size feels dry.

It is safe to say, that the party who uses Glutol can afford to underbid his neighbor who does not by 20 per cent. on contract work, and still make more money than his neighbor would if he got the contract

Mr. Fred'k Parsons, of Boston, refers to the Glutol as "the admirable, up-to-date substitute for glue" in an article on "Tinting Ceilings and Cornices," which appeared in the last number of the Western Painter. The advertisement of the manufacturers of the Glutol is found on page 115 of this issue.

Our readers should write the manufacturers for their circulars on Liquid Mica, the new cheap luster color and on Sphinx Gum for hanging Lincrusta and pressed papers.

MRS. LE FAVRE.

MRS. CARRICA LE FAVRE, the well-known lecturer on Del Sarte culture, and on harmony of color, form and material, in dress and decoration, has enjoyed a very successful season during the past spring, lecturing to educational institutions on the art principles that decorate and beautify both the person and environment of the modern man and woman.

Mrs. Le Favre was for many years a pupil of the family of Del Sarte himself, a fact that cannot be claimed by many other exponents of Delsartean grace. Her receptivity in imbibing the philosophical principles of the great apostle of the art of expression, and her powers of elucidating same upon the lecture platform, are so marked that both art critics and the press have enthusiastically praised her work as one of the beautifying agencies of the age

Some of Mrs. Le Favre's ideas about harmony in color, line and texture, as applied to interior decoration, are published elsewhere in the present issue, and a forthcoming number of The Decorator and Furnisher will contain an illustrated article from her pen, dealing more thoroughly with this all important topic.

Mrs. Le Favre is a tall, well formed blonde of the willowy type, whose every movement is characterized by exceptional grace. She dresses very simply, yet artistically, her garments being modelled somewhat after the Greek style, characterized by long, stave lines, beginning at the shoulder. She has made a profound study of art as relating to dress and decoration, and what she has got to say on this subject will prove of exceptional interest. The times and the civilization in which we live call for many such exponents of the beautiful, for it is only by the most painstaking labor, both in theory and example, that our people can arrive at a just conception of the beautiful and a corresponding repugnance to all that is squalid, mean and disorderly that unfortunately characterizes the environment that surrounds the lives of too many of our people.

THE LATE F. H. CUTLER.

MESSRS. A. CUTLER & SON have issued the following circular to their friends and to the trade generally:

"The sad task is imposed upon us of announcing the too early death of our Mr. F. H. Cutler, which took place, after a brief illness, at San Diego, California, the 18th ult.

"It having been Mr. Cutler's wish that his business be continued in the interest of his children, under the management which now takes up the work, we make this the opportunity to earnestly thank our many friends for their patronage in the past and to solicit its continuation, at the same time pledging ourselves to guard their interests as zealously as our own, it being our fixed policy to deal with our patrons as we would be dealt by, were they the seller and ourselves the buyer.

"Nearly all of our employees remain with us, and the business will be conducted upon the lines long established by its founders.

"Yours very truly,

"A. CUTLER & SON."

Buffalo, N. Y., April 5, 1894.

THE AMERICAN RING CO.

THE mounting of articles of furniture with metal enrichments doubtless originated in the iron hinges and corner pieces used to strengthen the old chests, and as the artificers began to make their work decorative as well as useful, what more natural than that the iron corners and hinges should be made decorative and ornamental. In the 16th century metal work had reached a point of great excellence, and marvels of mountings in steel, iron and brass were produced in France, Italy and Germany, which were far more important as works of art than the plain and unpretending furniture to which they were applied, and which were their raison detre.

Of late years the fashion of decorating furniture with bas reliefs in metal has been revived, chiefy under the influence of the Renaissance of the Empire style, and in the United States the manufacture of metallic furniture decorations rivals those-of foreign manufacture. The productions of the American Ring Co., of Waterbury, Conn., take the lead in the home market. Their new line of goods for the fall trade are now being shown by their New York selling agents, the Plume & Atwood Co., of 18 Murray street, and include decorations in the Empire, Italian, Renaissance and Colonial styles, as well as free renderings of these styles for articles of furniture that do not closely follow the lines of any given style.

The designs as a whole are chaste and artistic, and being very fashionable, are favorite methods of decorating modern furniture, as well as providing fine metal decorations, such as name plates, door bells, escutcheons, etc., that are now so widely used in modern house building.

THE TURKISH COMPASSIONATE FUND.

Mme. Zacaroff, who possesses the interest of an enthusiast in her work, is the manager at 20 East Thirty-third street of the New York sale of the embroideries of the "Turkish Compassionate Fund." This charity, under the patronage here of such wellknown women as Mrs. Morris K. Jesup, Miss C. Furniss, Mrs. John E. Parsons, and others, and in Philadelphia of Mrs. George W. Childs, Mrs. Dundas Lippincott and Mrs. Clayton McMichael, is really an exchange for the work of Mohammedan women who, driven out of their homes in the Turkish provinces during the Russo-Turkish war in 1877, sought refuge in Constantinople. Finding that these women had the Oriental gift of needlework in the highest degree, from the "fund" raised for their relief by Baroness Burdett-Coutts and Lady Layard, the wife of the British Ambassador, mate rials were bought, and there are now over 2,000 women employed and supported by this industry.

The work in Constantinople is directed by ladies skilled in Eastern art; the finest materials are used, and the rarest designs procured, the results being a new and incomparably beautiful art, the production solely of the "fund." The Sultan of Turkey recently conferred the grand order of the "Schefacat" upon Mme. Zacaroff for services in aid of his subjects, these "T. C. F." embroiderers. The work is on crepes, mousseline de soie, bolting cloth, and other gossamer materials. A bedspread of white satin is a marvel of gorgeous handiwork, and its unsullied daintiness is to be remarked upon when it is considered that the work was done in crowded living rooms of Turkish poverty. A superb piano cover, or portière, is on black Brussels net, fleur-delis and iris in natural tints wrought on it and outlined in gold thread. This, says Mme. Zacaroff, is blinding work. Only six out of 500 workers can do it, and these work but three hours a day. Sofa pillows, scarfs, and hangings are more of this really wonderful handiwork, which must be seen to be properly admired.

LITERARY NOTICES.

The May Arena closes the ninth volume of this leader among the progressive and reformative reviews of the English-speaking world. The table of contents is very strong and inviting to those interested in live questions and advanced thought. Among the important social and economic problems discussed and ably handled in a brave and fundamental manner, characteristic of this review, are "The First Steps in the Land Question," by Louis F. Post, the eminent Single-Tax leader; "The Philosophy of Mutualism," by Professor Frank Parsons, of the Boston University Law School; "Emergency Measures for Maintaining Self-Respected Manhood, by the editor of the Arena. The "Saloon Evil" is also discussed in a symposium. One of the strongest papers on Heredity that has appeared in recent years if found in this issue, from the pen of Helen H. Gardener. Rev. M. J. Savage appears in a very thoughtful paper on "The Religion of Lowell's Poems;" a fine portrait of Lowell appears as a frontispiece. Dr. James R. Cocke contributes a striking paper on the "Power of the Mind in the Cure of Diseases." A strong feature of this number is a brief character sketch by Stephen Crane, entitled "An Ominous Baby." Stinson Jarvis' series of brilliant papers on "The Ascent of Life" closes with this issue.

The Arena has made steady progress, its circulation having increased during the panic, and it has necessarily been enlarged to one hundred and forty-four pages. There is also, in addition to this, the book reviews, which cover over twenty pages, making in all a magazine of over one hundred and sixty pages. The steady increase in circulation of this \$5 magazine during a period of unprecedented financial depression shows how deep rooted and far reaching is the unrest and social discontent; for this review has steadfastly given audience to the views of the social reformers of the various schools of thought.

THE June Harper's contains the first of four articles by Alfred Parsons on the Japanese seasons. The author, in describing the brilliant landscapes of that unique country, thus relates his experiences in a Japanese room: Though I had read much about life in Japan, it was an embarrassing experience to be set down for the first time with my baggage in a Japanese room, and to try and adapt myself mentally to the possibilities of living under such conditions. In a bare hut or tent the problem is comparatively simple; there is always one way by which you must enter; but in a Japanese room there is too much liberty; three of the walls are opaque sliding screens, the fourth is a transparent, or rather translucent, one; you can come in or go out where you like; there is no table on which things must be put, no chair on which you must sit, no fireplace to stand with your back to-just a clean matted floor and perfect freedom of choice. European trunks look hopelessly ugly and unsympathetic in such surroundings, nor are matters much improved when the host, in deference to the habits of a foreigner, sends in a rough deal table, with a cloth of un-

hemmed cotton, intended to be white, and an uncompromising straight-backed deal chair. These hideous articles make a man feel ashamed, for, though they are only a burlesque of our civilization, they are produced with an air of pride which show that the owner is convinced they are the right thing, and one cannot but be humiliated by their ugliness and want of comfort. Yet if you want to read or write you have to keep them and make the best of them, for a long evening on the floor is only to be borne after a good many weeks of practice. Things begin to look brighter and pleasanter when the little waiting maid appears, bringing first some oushions and the hibachi, with its pile of glowing charcoal, and then the tea-tray and a few sweet cakes. This was more the sort of thing I had expected, and made me at once feel at home with my surroundings. It is the first attention shown you in every tea-house, no matter how humble; whether you go as an inmate, or whether you merely sit down for a few minutes' rest on a journey, the little tea pot and the tiny cups are at once produced, and the hibalchi is placed by your side, a pleasant and friendly welcome, which never failed to make its impression on me, however much the quality of the tea might vary.

FUNK & WAGNALL'S STANDARD DICTIONARY OF THE ENGLISH LANGUAGE. Funk & Wagnall's Company, New York.

We have just received Vol 1 of the two-volume edition of Funk & Wagnall's Standard Dictionary of the English Language, and a careful examination of the work convinces us that it is a work of extraordinary merit, knowledge and authoritative schol-The dictionary expert is the crown and climax of all previous efforts in dictionary making. The work, as its title indicates, is a dictionary, and not an encyclopedia, and as such is the standard, or most comprehensive dictionary of the English language yet published. Its compilation employed the services of a staff of 247 editorial writers, including doctors of divinity, doctors of medicine, and professors in all the arts and sciences, for a period of four years, at a cost approaching very nearly one million dollars.

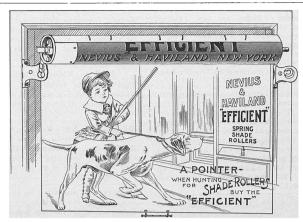
If the computation of the publishers be correct, the Standard Dictionary contains more words than any dictionary hitherto published, the number of words in the Worcester being 105,000, in Webster 125,000, in the Century (complete) 225,000, whereas the Standard contains nearly 300,000. When one considers the extraordinary difficulties involved in creating a new dictionary, which, to gain the re-cognition of the public must necessarily go ahead of all previous publications of the kind, a faint conception of the difficulties to be overcome will be appreciated. A dictionary of this kind must be the final authority to the correct definition of words; as to disputed spellings and pronounciations; it must take cognizance of the drift of the time towards changes of spelling, and give distinction of meanings between almost similar words that have been hitherto overlooked; as well as include new terms and new definitions in science. The Standard Dictionary has kept pace in these respects with the growth of the language and is the living exposition of these and many other principles that rightly belong to the latest effort in dictionary work. The spelling of many words in chemistry has been simplified, such as "bromin," "mor-"quinin," etc., and the spelling of words in general has been simplified, such as "esthetics," for "æsthetics."

Of course, is is impossible for any dictionary to embrace every new word that has ever been written or printed pertinent to the English language, or evolved from the imagination of writers, but the rule of the editors in the present case has been "to omit no word found in a living book"—that is, in a book now read by a considerable number of people, and whose meaning is likely to be sought for in an English dictionary. The employment of trained specialists to define each class of words is a feature that gives great dignity and value to the dictionary as a whole.

The amount of labor involved in creating a single page of the dictionary is very cleverly illustrated by photographic reproductions of the twelve different stages through which a page passes before it is finally approved of. The first stage reproduces the MS. as prepared by the definers. The second stage is a typewritten copy of same, as passed by the reviewers, and third stage is the first galley proof of a column of the work in type; the fourth, fifth and sixth stages comprise further galley proofs, as passed by the specialists and the office editors. The seventh stage represents the first page proof of the dictionary, as passed by the editors; the eighth stage is the second page proof as passed by the editors; the ninth stage if the third page proof as passed by the editors; the tenth stage is the fourth page proof as passed by the editors; the eleventh stage is the plate proof of page, marked for corrections in plate; the twelfth and final stage of the work shows the completed page. When it is considered that the original cost of the type composition of the page of the dictionary is a little over six dollars and that the average cost of corrections and alterations per page was over thirty-three dollars, making the typesetters' bill for each page nearly forty dollars, this means that the printer's bills for the printed pages are more than five times the original cost of type composition, and is a signifi-cant illustration of the extraordinary degree of care lavished upon the production of this noble work.

A peculiarity of the Standard Dictionary is the quotations from authors not usually incorporated in dictionaries, many of the most modern writers being quoted, as well as those that have heretofore held the place of honor with lexicographers. It will naturally be inferred that ** dictionary built upon the principles already mentioned, is one on which the publishers and the public at large are to be congratulated, and is a further proof of the literary eminence of the United States in rivalling nations of much older and more elaborate civilization in the production of one of the finest compilations of the fruits of human knowledge ever published.

The Dictionary is sold only by subscription. The single volume edition in half Russia costs \$12.00, and the two volume edition in the same binding costs \$15.00 per set. The Dictionaries bound in full Russia and full Morocco are published at higher prices.



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On and after May first, we will be at **420 and 422 Broome St.,** with every convenience for prompt and careful attention to all orders.

We have secured large and convenient offices, and will have ample facilities for carrying a complete variety of our Wall Papers and Shade Rollers constantly in stock.

We are now working in our Wall Paper Factory in Brooklyn, and can give all special orders our immediate, personal, careful and thorough attention.

NEVIUS & HAVILAND,

420 and 422 Broome Street, New York. Shade Roller Factory, Vergennes, Vt.

A word to the wise is "Efficient."

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By Frank G. Jackson. Mr. Jackson is the second master in the Birmingham Municipal School of Art. This admirable work has been prepared to assist students in their early decorative attempts by showing them the constructive origin of ornamentation, and the profuse illustrations make clear the guiding principles and orderly methods that underlie true decoration of every kind. It is an admirable work. Price, \$8.00.

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